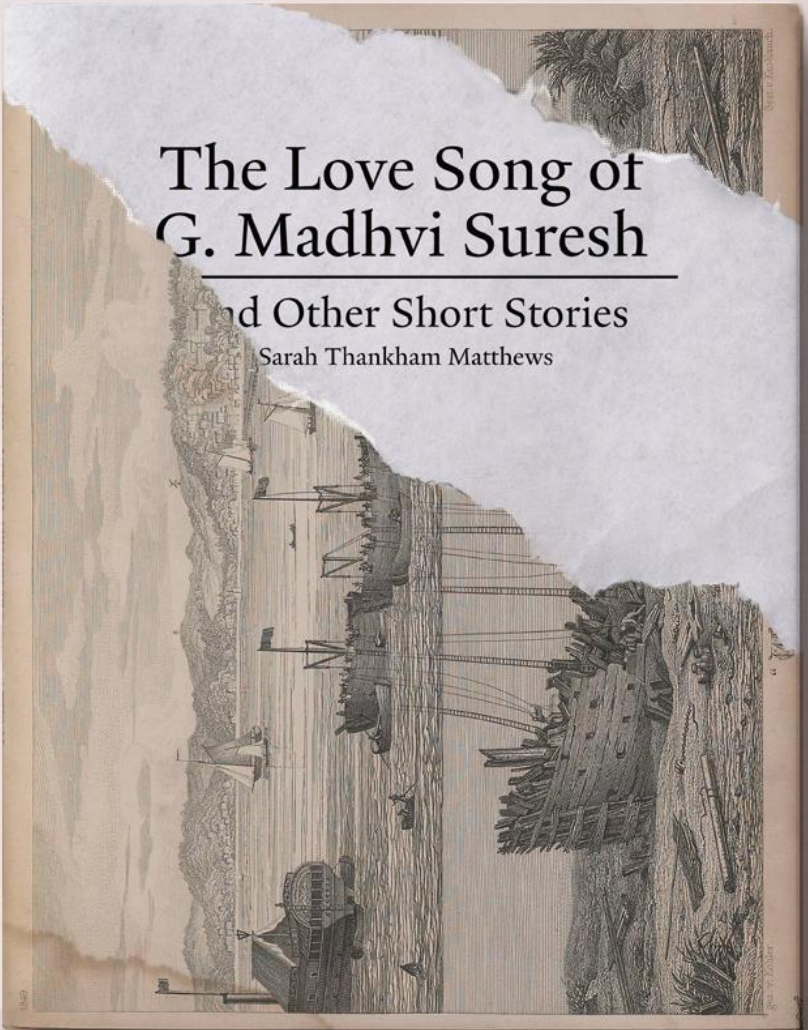


Jose deVera /
Design, Illustration,
Visual Communication
and Strategy

Selected
Design Works
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The book cover features a detailed illustration of a harbor scene. In the foreground, a large steamship with a prominent smokestack is docked. Several other sailing ships with multiple masts are visible in the water. On the right side, a lighthouse stands on a rocky outcrop. The background shows a hilly coastline with some buildings. The sky is filled with soft, white clouds. The entire illustration is rendered in a muted, earthy color palette. A large, irregular white tear is visible on the upper right portion of the cover, partially obscuring the title and the illustration.

The Love Song of G. Madhvi Suresh

and Other Short Stories

Sarah Thankham Matthews

aftermath_____



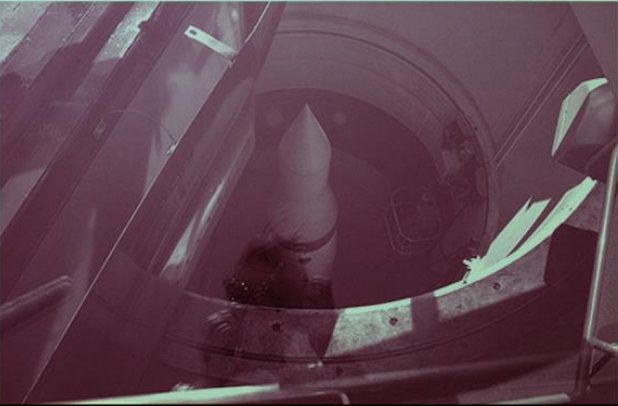
- 01 Amber Hoy [Photographs]
- 02 Jack Jung [Translations]
- 03 Samira Yamin [Collage]
- 04 Sara Thankham Matthews [Short Stories]

/1.1

별판한북판에
꽃나무하나가있소. 근처(近處)
)에는꽃나무가하나도없소.
꽃나무는제가생각하는꽃나무를
열심(熱心)으로생각하는것처럼
열심으로꽃을피워가고있소.
꽃나무는제가생각하는꽃나무에
게갈수없소. 나는막달아났소.
한꽃나무를위(爲)하여
그러는것처럼
나는참그런이상스러웁흔내내
있소.

Translated from the Korean text by
Jack Jung.
"Flowering Tree / 꽃나무" from Selected
Works (Wave, 2020). Copyright © 2020.
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tor and publisher.

/1.2



Flowering Tree 卍

On an open field
a flowering tree stands
with no other like it
nearby
the flowering tree blossoms with a burn-
ing heart
as if thinking of
another flowering tree
burns its heart.
The flowering tree cannot reach the tree
flowering in its thoughts
I wildly fled
for the sake of
one flowering tree
I truly did such weird mimicry.

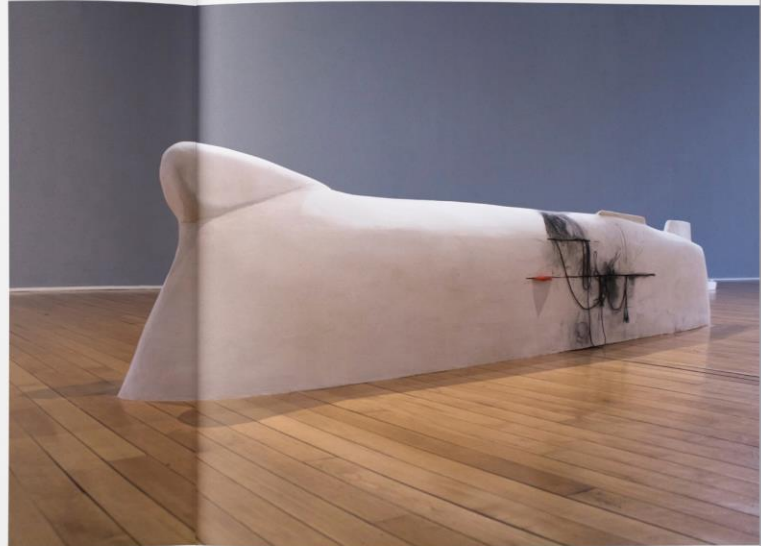




HAUNTING PAEANS TO HOPE IN FAILURE
JOE DE VERA'S QUIET STUDIES OF POWER, GRIEF, AND
CONTRADICTION

Joe deVera tells me he considers himself a painter, nothing but. I flip my eyebrows up. We're sitting in the half-dark of his studio in Coralville—named after the Devonian-period fossils locals unearthed from the Iowa River's limestone banks—and I am perched, at his invitation, on part of *Fleet* (2018): a sizable three-dimensional work that brings to mind a warboat's hull as glimpsed from ocean's bottom. I demur; don't touch the art contains the obvious corollary of and don't sit on it either, but he insists. He says the studio floor is dusty. I palm the sculpture. *Fleet*'s a wild, sleek poem of polyisocyanurate foam and spackle, graphite and joint compound, twine and flag. The smooth hull holds me up. We speak.

Born in the Philippine archipelago during a time of war and turbulence, deVera was brought to the States as a toddler. Tiring of his hometown of Fullerton, CA, and propelled by a fit of adolescent impulse, he enlisted in the U.S. Marines. This was 2000. He expected finite, straightforward experience, a molding toward masculinity that would end up neither terrifying nor lethal. He was in boot camp when the towers fell. (continued pg. 12)



Fleet (detail) 2018, Joe deVera
Polyisocyanurate Foam, Graphite, Spackle, Joint compound, Oil Enamel, Twine, Flag



△ 14 Rocinante, Joe de Vera, Oil on Canvas, 64x58"

TSUJIGIRI

Sarah Thankham Matthews

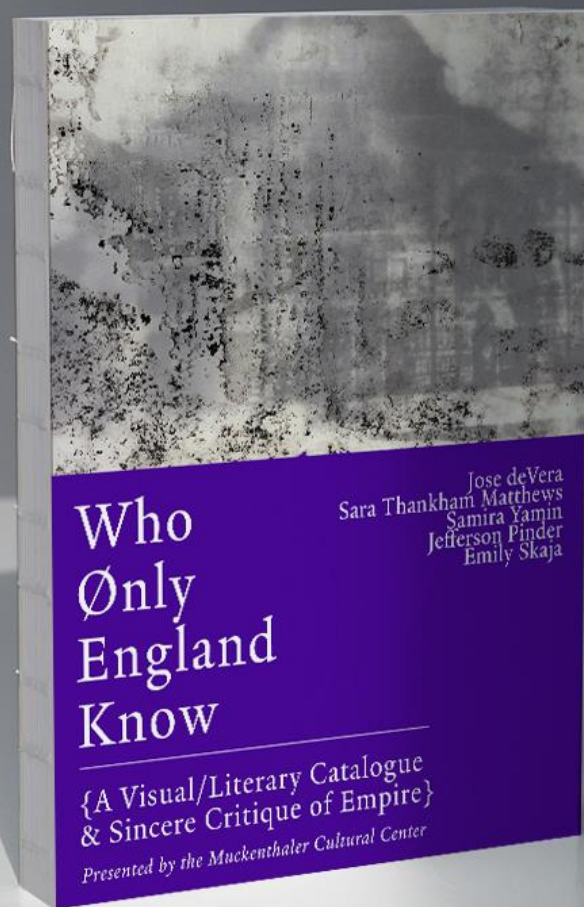
Little Julius Oppenheimer gives his PB&J's (on white, crusts trimmed off by his Mother) away to Eugene Francis, he of the sniveling nose, the weedy legs that sprout from tighty-whities. Last week Julius punched him, full, in the gut, to approving grunts from his crew, now Eugene looks up at Julius, dazed, pupils nucleic in vast white swaths of space. Years later, Julius, now J. Robert, covers a married woman with his body and in her dark lucent gaze sees something of Eugene that fear, that adoration. J. Robert remembers how he thrust forth that sandwich, Full of disinterested benevolence, and then strode over to the schoolhouse wall with his new magnifying glass squatted down, and in that enterprising Manhattan sun, intently burnt whole cities of darkly gleaming ants to crisps.

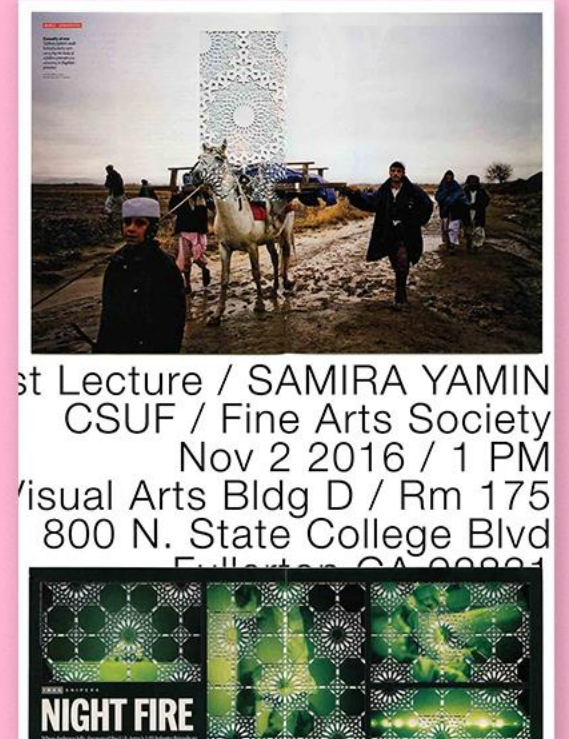
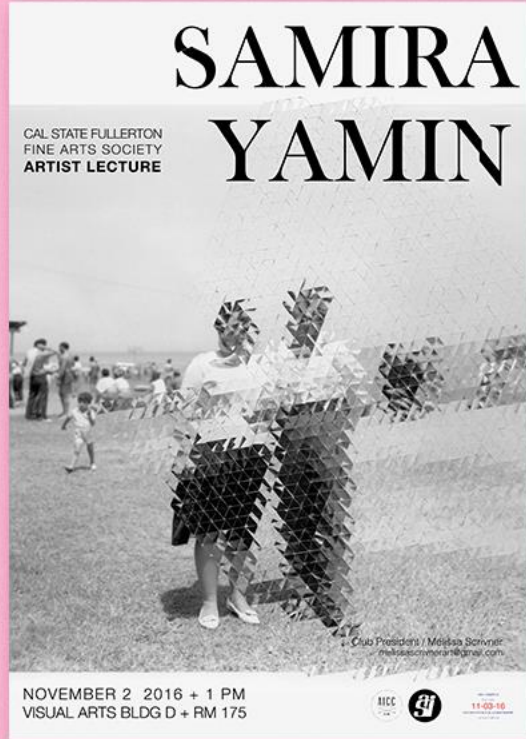


RAIL SCHEDULE

TRAJET		DURÉE
INTERCITÉS 13103	♀ 08h20 PARIS SAINT LAZARE ♂ 09h05 VERNON GIVERNY	00h45
INTERCITÉS 3105	♀ 08h53 PARIS SAINT LAZARE ♂ 10h00 ROUEN RIVE DROITE	01h58
INTERCITÉS 13114	♀ 10h12 ROUEN RIVE DROITE ♂ 10h51 VERNON GIVERNY	
INTERCITÉS 13105	♀ 10h20 PARIS SAINT LAZARE ♂ 11h05 VERNON GIVERNY	00h45
INTERCITÉS 13331	♀ 11h10 PARIS SAINT LAZARE ♂ 11h42 MANTES LA JOLIE GAR	01h06
TER 50013	♀ 11h56 MANTES LA JOLIE GAR ♂ 12h16 VERNON GIVERNY	
INTERCITÉS 13107	♀ 12h20 PARIS SAINT LAZARE ♂ 13h05 VERNON GIVERNY	00h45
INTERCITÉS 3109	♀ 12h50 PARIS SAINT LAZARE ♂ 14h00 ROUEN RIVE DROITE	02h01
INTERCITÉS 13120	♀ 14h13 ROUEN RIVE DROITE ♂ 14h51 VERNON GIVERNY	
INTERCITÉS 13109	♀ 14h20 PARIS SAINT LAZARE ♂ 15h05 VERNON GIVERNY	00h45

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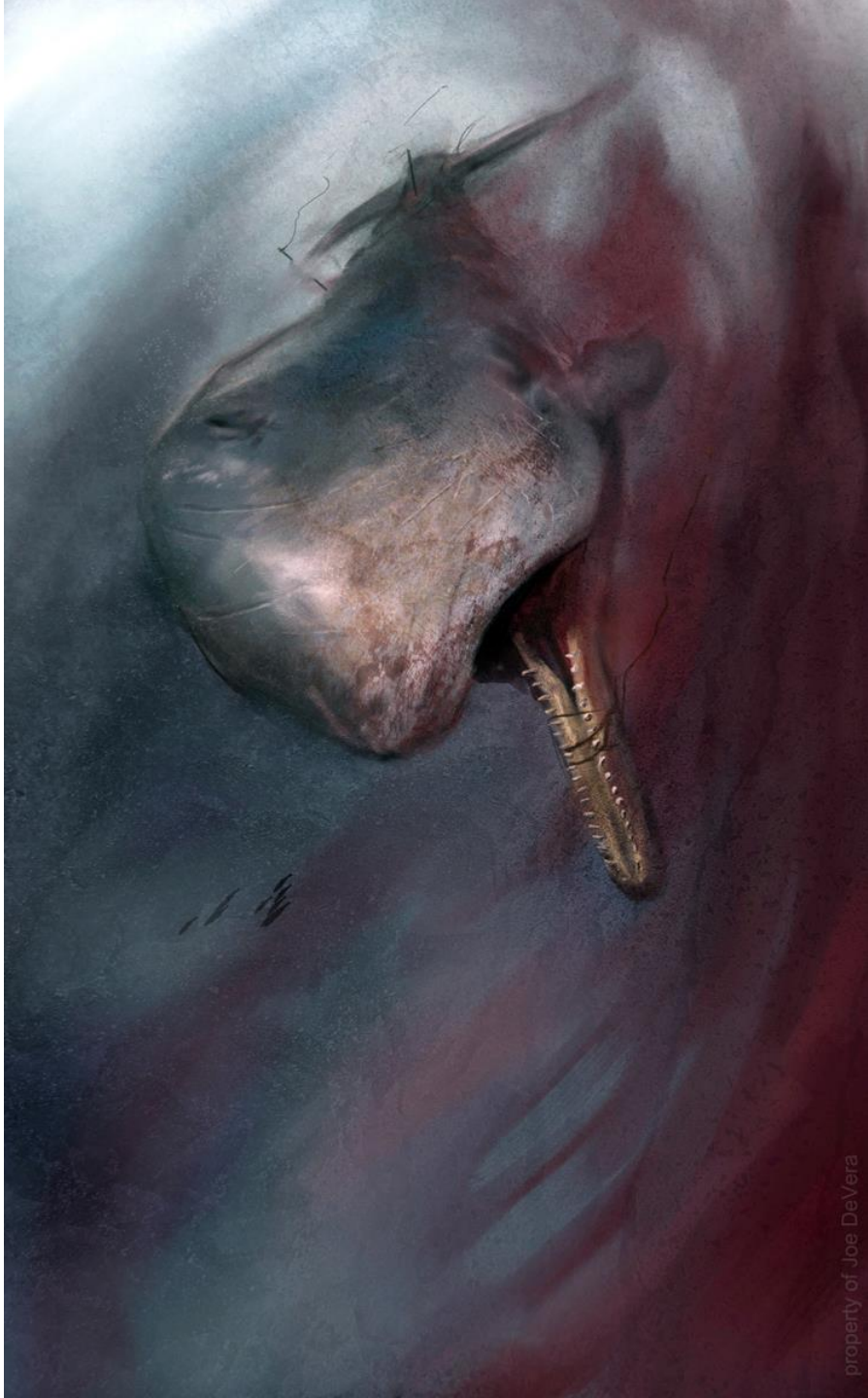
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Visual Communication
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Digital Illustration
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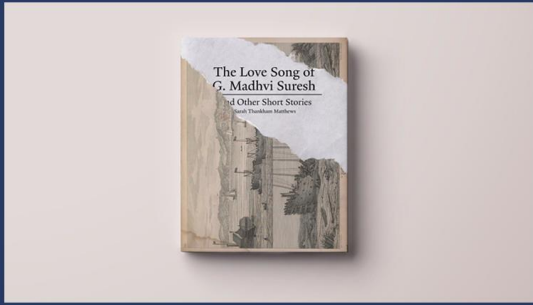








property of Joe DeVera



1. Cover Design for Publication; University of Iowa, Writer's Workshop, 2018



2. Pamphlet Design for Exhibition; Santa Ana College, 2020



3. Catalogue Design for Publication; The University of Iowa, School of Art and Art History; 2019



4. Catalogue Design for Publication (cont); The University of Iowa, School of Art and Art History; 2019



5. Pamphlet Design for Program Outline; Terra Foundation For American Art; 2020



6. Catalogue Design for Publication; The Muckenthaler Cultural Center; 2019



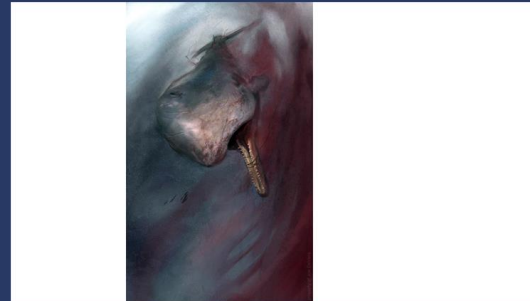
7. Poster Designs for Various Institutions; 2017-19



8. Digital Concept Illustration for Northrop Grumman; 2020



9. Digital Concept Illustration; 2015



10. Digital Illustration for *Moby Dick* Series; 2014

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